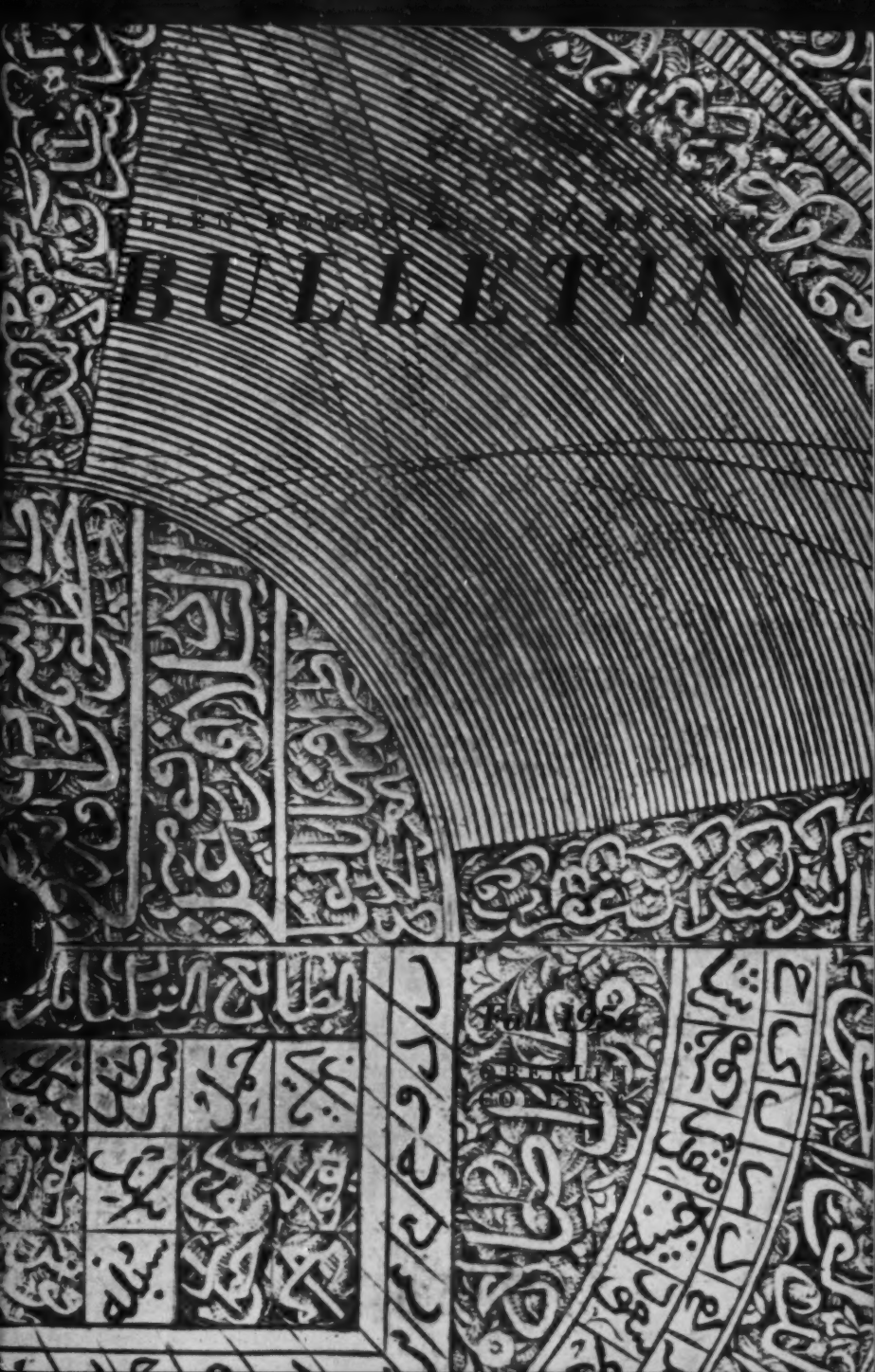


THE JOURNAL OF THE
BULLETIN



The illustration on the cover
is an enlarged detail from
the astrolabe by 'Abd al-A'imma
in the Museum collection.

ALLEN MEMORIAL ART MUSEUM

BULLETIN

VOLUME XIV

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Contents

<i>An Astrolabe by 'Abd al-A'imma</i>					
by L. A. Mayer -	-	-	-	-	3
<i>An Early Woodcut with the Hand of God</i>					
by Wolfgang Stechow -	-	-	-	-	7
<i>Lipit-Ishtar of Isin</i>					
by Edmund I. Gordon -	-	-	-	-	16
<i>Lending Library of Pictures</i>					
by Ellen Johnson -	-	-	-	-	29
Announcements					
Staff and Faculty Notes	-	-	-	-	31
Lectures	-	-	-	-	32
Oberlin Friends of Art	-	-	-	-	33
Fall and Winter Exhibitions	-	-	-	-	33
Attendance	-	-	-	-	33
Oberlin Archaeology Society	-	-	-	-	33
Baldwin Seminar	-	-	-	-	34
Martin Lecture Series	-	-	-	-	34
Loans to Museums and Institutions	-	-	-	-	34
Catalogue of Recent Additions	-	-	-	-	37
Friends of the Museum	-	-	-	-	39

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1. 'Abd al-'Imma Astrolabe

Oberlin

An Astrolabe by 'Abd al-A'imma

In 1945 the Allen Memorial Art Museum acquired through the generosity of Mr. R. T. Miller, Jr., a brass astrolabe, 6½ in. high, 5½ in. wide, with three metal discs each 4¾ in. in diameter (figs. 1-3).^{*} It is signed by 'Abd al-A'imma and dated 1121 of the Hijra, which corresponds to A.D. 1709/10. An exquisite piece of Persian workmanship, it has the additional advantage of being the second earliest dated instrument of this master which has survived,¹ although, in fairness, it should be added that it shares this distinction with the astrolabe in the Detroit Institute of Arts, which was made in the course of the same year. It is now illustrated here for the first time.

The name of 'Abd al-A'imma is the best known among all Persian makers of astrolabes.² He is constantly invoked whenever one finds a famous master of his craft mentioned, and so many instruments over such a long period have been attributed to him, that M. Henri Michel, one of our foremost connoisseurs in this field, developed the idea that 'Abd al-A'imma is not the name of an individual, but an omnibus term covering the output of a certain workshop, the produce of generations of astrolabists. The fact that 'Abd al-A'imma is a rare name — although by no means unique, or confined solely to astrolabists — has helped in the formation of this hypothesis. In reality, there existed two distinct bearers of this name: one whom we may call the Elder, who lived in the last quarter of the 16th century,³ and left two astrolabes dated 1578/9 and 1581/2 respectively, and another, whom we may call 'Abd al-A'imma the Younger,⁴ who flourished a century later, and whose dated instruments range from 1688 till 1720. It is this latter who interests us today.

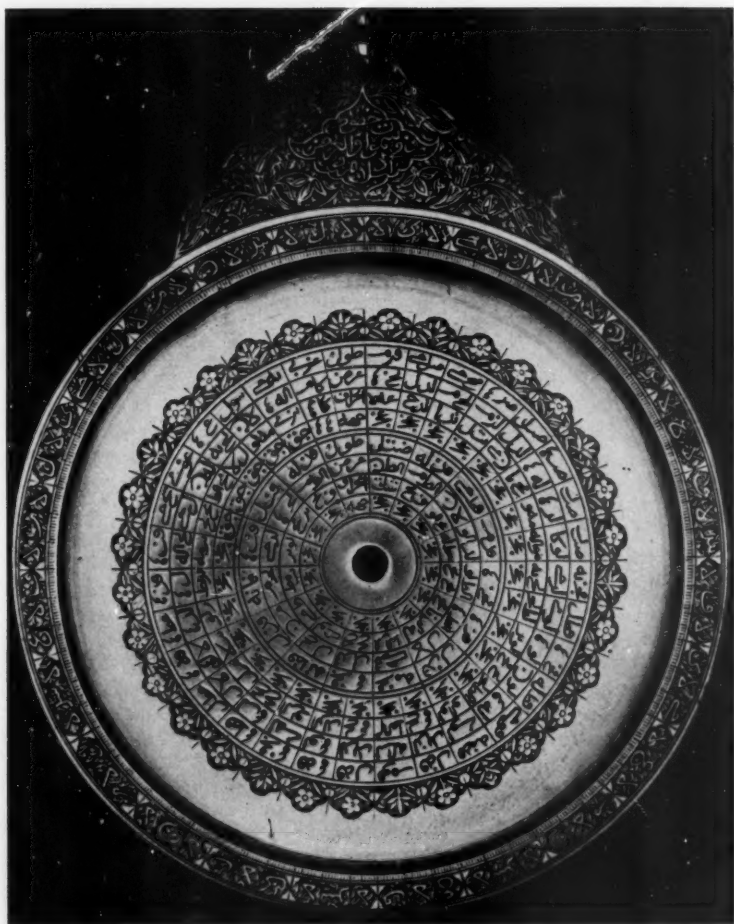
* Acc. No. 45.35.

¹ The earliest astrolabe attributed to him, dated 1688/9, has disappeared, and since its signature was never published, let alone reproduced, the date has to be considered with caution.

² A measure of his popularity in America and Europe is, perhaps, the number of quite current misspellings of his name of which Abdul Aimeh, Abd el-Ameh, Abdallah Aemma and even 'Abd al-Hamid, can serve as illuminating examples.

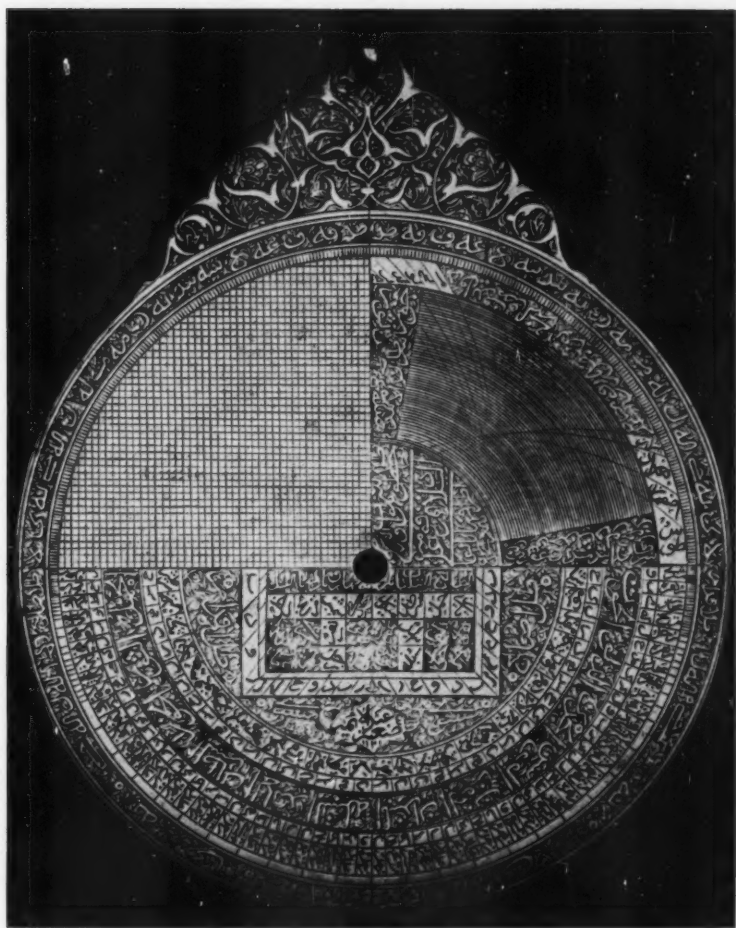
³ Cf. my *Islamic Astrolabists and their Works* (Geneva, A. Kundig, 1956), pp. 23, 85.

⁴ *Islamic Astrolabists*, pp. 23-26, 86.



2. 'Abd al-A'imma Astrolabe, front, without rete

Oberlin



3. 'Abd al-A'imma Astrolabe, back, without alidade

Oberlin

BULLETIN

He was praised by everybody — but no contemporary chronicler and no historian of a later date recorded for us a single detail of his life.⁶ Whatever we know about him is culled from signatures on his instruments.

'Abd al-A'imma, the son of 'Abd al-Husain, was an astrolabist who made or decorated a great number of astrolabes. With the exception of a compass (once in the collection of Col. R. A. Harari), he has never made any other scientific instrument, such as a quadrant, sun-dial or celestial globe. Among his clients were members of the Royal Sefevîd family, such as Prince 'Alî Qulî or Mirzâ Ismâ'il, high government officials, such as Hâjji Ismâ'il Beg (in 1712 director of the arsenal), Rustum Khân Dunbalî b. 'Alî Khân, and scholars such as Mahdî Qulî. His reputation as an artist must have been equally great, since a number of astronomers paid him the compliment of asking him to engrave and ornament their astrolabes. Consequently, we find on quite a few instruments his name as decorator only, and a fellow astrolabist's as that of the maker, e.g. Khalîl Muḥammad, Muḥammad Amin b. Muḥammad Ṭâhir, or Muḥammad Ṭâhir. The first of these gave him at least seven instruments to engrave, the second at least three. This cooperation of two astrolabists who collaborated in the making of a scientific instrument but divided the work between themselves in separating the scientific from the artistic aspect, is met with in other cases as well, but it seems to have happened to 'Abd al-A'imma more often than to others.

He was a proud man, conscious of his value. He used as his motto a sentence from the preface to the *Gulistân* ("The Rose Garden"), a collection of little stories of that fine Persian poet and raconteur, Sa'dî: "The purpose of this design is to remain after us." He delicately engraved these words on the back of our astrolabe, as he did on some others. Time has proved him right.

L. A. Mayer
Jerusalem, Israel

⁶ It is typical of this attitude that when Prince 'Alî Qulî Mirzâ, the Persian Minister of Education, who, in May 1866, came as a special envoy to the court of Napoleon III, presented the French sovereign with an astrolabe made by 'Abd al-A'imma, he offered with it a memorandum of six pages, in which the instrument was explained and its maker praised, but which did not mention as much as one solitary biographical detail about the astrolabist.

An Early Woodcut With the Hand of God

A small fifteenth-century woodcut which the Allen Memorial Art Museum acquired last year (fig. 1)¹ appears to be a more significant addition to our steadily growing collection of prints than its modest inconspicuousness would at first suggest. Printed with glossy black ink on a sheet of paper measuring 136 by 95 mm, it shows in a roundel the Hand of God in the gesture of benediction. The fingers are hand-colored in a light red tint. The circle is clearly identified as a nimbus both by its color, a deep yellow, and by the three lily-shaped rays which are often used to indicate the Supreme Being, the number of rays suggesting the Trinity. The presence of the Wound implies an additional identification with Christ²; yet, a reference to God the Father is primarily intended as is proved by the inscription which surrounds the nimbus proper in beautifully printed letters and which reads: "Quod appositum est et apponetur / per dexteram dei patris omnipotentis benedicetur" ("Whatever has been, or will be, placed next to this, shall be blessed by the right hand of the omnipotent Father"), a verse which leaves no doubt as to the Person invoked nor as to the devotional and, indeed, magic-amuletic character of the little sheet. On the reverse, however, a contemporary hand-written prayer of as many as twenty-eight lines contains a meditation of sinful man upon the suffering of Christ.³

As is true of so many single woodcuts of the fifteenth century, the present one is unique in the sense that only one impression of it is known

¹ Acc. No. 56.2. Friends of Art Fund. Collections: Prince Liechtenstein (mark in back: Crowned shield between the letters F and L, in purplish blue; not in Lugt); W. L. Schreiber; L. Rosenthal (see below). Watermark: Gothic P. At the left, a vertical strip 8 mm wide has been substituted for an old loss; on it, the upper part of the word *omnipotentis* has been skilfully replaced by hand.

^{2*} As early as ca. 800, Alcuin identified the Hand of God with Christ; see O. Homburger in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, V, 1943, p. 158.

³ The first 9½ lines were quoted — with some errors — by Schreiber (see note 5). By far the strongest emphasis is on the *Pietà* (Vesper Image) concept; at the end, Entombment and Resurrection are briefly mentioned before the closing prayer: "also bidden ych dich das du mich arme sunder myn sele vnd myn lippe wollest in dyn gotlichen hertzen rohen lassen hie vnd ewiglichen myn rohe vnd frede in dyr haben moisse. Amen. Pater noster." ("therefore I pray to Thee that Thou wilt permit me, a wretched sinner, my soul and my body to rest in Thy divine heart [and that] here and for evermore I may have my rest and peace in Thee. Amen. Pater noster").



1. Hand of God Woodcut

Oberlin

EARLY WOODCUT

to exist. It once formed part of the collection of the greatest connoisseur of such prints, W. L. Schreiber, with whose property it was sold at auction in 1909;³ earlier, it had belonged to the Munich dealer, Ludwig Rosenthal.⁴ To Schreiber's intimate acquaintance with his own treasure we owe the particularly thorough analysis he made of it in his great encyclopedia of fifteenth-century wood-and metalcuts.⁵ "The manuscript text," he wrote, "points unmistakably to Mainz, the color of the printing ink corresponds exactly to that which we admire in the earliest products of the printing press, and the shape of the letters is similar to that of the Mainz Psalter of 1457, except for the missing i-dots. The inescapable suggestion is that the designer of the letters was somehow connected with the oldest products of the Mainz printing press." To this information, Schreiber added the brief note: "Modest, well-designed sheet of ca. 1450."

This is the full extent of the literature on our sheet, and it does not even touch upon its almost unique iconography. The following remarks are far from exhaustive; they merely indicate the direction that future research may profitably follow and comment briefly on the aesthetic qualities of the print.

Only one other print with the same subject is known. It too is a woodcut and exists in but one impression, preserved in the John Rylands Library in Manchester, England (fig. 2).⁶ It is printed beside another roundel of the same size (diameter 147 mm) representing the *Agnus Dei*,⁷ and is profusely colored by hand (pink, crimson, vermilion, green, yellow, grey); the inscription reads: "Der frid gotz sey mit euch allen" ("May the peace of God be with you all"), thus lacking the amuletic character of ours. Dodgson dated the Manchester print ca. 1480 and, on the basis of dialect and coloring, suggested Augsburg as its place of origin; Schreiber dated it ca. 1470/80 and thought it might have ori-

³ Sale at Gilhofer and Ranschburg's, Vienna, March 3, 1909, no. 36, pl. XIII.

⁴ Catalogue no. 90, 1892, no. 62.

⁵ *Handbuch der Holz-und Metallschnitte des XV. Jahrhunderts*, Leipzig, 1927, no. 1783 (vol. IV). For an illustration from the Mainz Psalter referred to in the following quotation see D. B. Updike, *Printing Types*, Cambridge (Mass.), 1927, fig. 15 (also the very similar fig. 14, from the 42-line Bible) and text p. 62. The lettering of the hand-written prayer in back is practically identical with that of the 38-line Letter of Indulgence, printed in Mainz in 1455 (*ibid.*, fig. 11).

⁶ Published by C. Dodgson, *Woodcuts of the Fifteenth Century in the John Rylands Library*, Manchester, 1915, pl. VII; Schreiber no. 1783 a. I am indebted to Professor E. Robertson for the photograph and the permission to reproduce it.

⁷ Schreiber no. 1784. A second impression of the *Agnus Dei*, later in a private collection in Schleissheim, was once offered in the same Rosenthal catalogue in which our print was first recorded.



2. Hand of God Woodcut

Manchester

ginated in the region around Lake Constance. There can be no doubt as to its being later than ours. Its shading is elaborate (fingers, sleeve, clouds), and its forms are more angular, in the manner of the latter part of the fifteenth century. At the same time, the comparison of the two prints points up the considerable artistic superiority of the Oberlin one. The great restraint of its modeling (and coloring!), the absence of clouds, the use of the lily-shaped rays instead of the sharp-pointed ones employed in the other, the simple, lucid design of the Wound, the flowing roundness characteristic of earlier fifteenth-century forms — all of these features are as germane to the highly symbolic nature of the subject as the more naturalistic features of the Manchester print are alien to it. In fact, we have here an enlightening instance of the inevitable decline of the symbol just as art is about to enter a naturalistic phase — inevitable, i.e., unless or until it is given new dignity by some great artistic personality. Altogether, Schreiber's characterization of the Oberlin print as

EARLY WOODCUT

"modest, but well-designed" seems fully justified; indeed, if it errs, it would seem to do so on the conservative side.

As mentioned before, only two such woodcut compositions are known to exist, while many other devotional-allegorical subjects, such as the *Heart of Christ* and the *Monogram of Christ*, were infinitely more popular in the fifteenth century, as is borne out by the long list in Schreiber's *Handbuch* (nos. 1786 ff.). Nor do I know of anything fully comparable in other media. True, in a late fifteenth-century Book of Hours (Sarum Rite) in the Allen Art Museum,⁸ which, according to the research conducted by Mrs. Nancy Horton McCarthy, was written in England (probably Salisbury) and illuminated in a Franco-Flemish workshop, prayers to the Five Wounds of Christ — so popular in the fourteenth and fifteenth centuries — are accompanied by small square miniatures representing each of the Wounds separately on the corresponding part of the body; but the hands are not shown in the gesture of benediction and are placed sideways on circles which are not conceived as nimbi. Furthermore, the example of these illuminations clearly shows that our roundel cannot be explained as "the" natural result of devotional concentration on the Hand of Christ. Obviously, the designer arrived at this particular form of image by a different, and less direct road — one which is connected with some particular *pictorial tradition*. In considering this road, we shall also have to remember that, according to the testimony of the inscriptions, the print was thought of as an image of the Hand of God the Father as much as of Christ.

The Hand of God as a universally recognized symbol of God the Father in biblical scenes was of course a medieval phenomenon *par excellence* and was far from being defunct at the time when our print was made. *Dextera Dei* — as it is still called in our verse — as the acting "person" of God in such scenes as Christ receiving the message of His impending martyrdom on the Mount of Olives is still found in the fourteenth century and later, and indeed usually in the same gesture of benediction, which was inherited from the early and high middle ages. Its occurrence in the Passional of the Abbess Cunigunde in the Prague University Library (ca. 1320) may be cited here because it suggests consideration of a group of works which, being less narrative and more symbolic in scope, take us closer to our particular problem. A page of this famous manuscript⁹ shows the Man of Sorrows amidst the *Arma*

⁸ Acc. No. 42.137; gift of Carl Spitzer in Toledo, Ohio.

⁹ A. Matějček, *Le passionnaire de l'abbesse Cunégonde*, Prague, 1922; this page (fol. 10 r.) also reproduced in R. Berliner, "Bemerkungen zu einigen Darstel-



3. Master E.S. *Arma Christi*

Christi, i.e., the symbols of Christ's Passion; added to this painted catalogue of the Lord's sufferings is the Sudarium of Veronica and, next to it, Christ kneeling "in monte oliveti" with the Hand of God (*Dextera Domini*) "speaking" to Him, set against a cruciferous nimbus and emanating from clouds, the curly forms of which are still reflected in the Manchester print. In all representations of the *Arma Christi* — Rudolf Berliner has just given us a fascinating account of this incredibly rich and varied field of late medieval iconography¹⁰ — isolated hands abound; but these are the hands of Christ's tormentors (hands that slapped Him or are otherwise connected with His Passion), and can have had at least no direct bearing on our subject. However, there is one group of *Arma Christi* representations which may be considered a much more plausible source of our print. This is the group¹¹ to which the term *Arma Christi* can be applied in the double sense of its containing the arms (weapons) with which Christ was tortured, in the shape of a coat-of-arms of Christ. Here the tools and symbols of His Passion are united on a regular shield held by supporting figures and surmounted by a regular helm from which, above the Crown of Thorns, there rises, instead of the customary crest, the lower arm and the nimbed hand of Christ. In a magnificent engraving by the Master E.S. (fig. 3; Lehrs 189), which must have been done ca. 1460, we may possibly even see the direct source of the Manchester print (fig. 2), in which the pattern of the fingers is very similar. While the nimbus of the hand in the engraving shows a simple cross which stands closer to the Oberlin print, the configuration of the fingers, so akin to that in the Manchester woodcut, differs considerably from that in ours; an earlier date for the latter seems entirely justified — Schreiber suggested ca. 1450 on stylistic and palaeographic grounds — and this in turn may indicate that it was derived from some earlier representation of the coat-of-arms of Christ.¹² An interesting free adaptation of the en-

lungen des Erlösers als Schmerzensmann", *Das Münster*, IX, 1956, March-April. See also the panel in the Germanic National Museum in Nuremberg, published by R. Berliner in *Gazette des Beaux-Arts*, 1945, II, p. 283 (Nuremberg, ca. 1350). For non-narrative representations of the Hand of God in early medieval book illumination see O. Homburger, *loc. cit.*; they are of a different type. On the other hand, a form similar to ours (Blessing Hand within a roundel) does occur in Ottonian monumental sculpture (Gandersheim).

¹⁰ R. Berliner, "Arma Christi", *Münchener Jahrbuch der bildenden Kunst*, third series, VI, 1955, pp. 35 ff.

¹¹ *Ibid.*, pp. 95 ff.

¹² Berliner, *ibid.*, p. 62, fig. 15, illustrates a page from a French(?) manuscript of the late 14th century. An example in a Leipzig manuscript of 1419 is mentioned *ibid.*, note 643; the painting in Danzig of ca. 1435, referred to in Berliner's note



4. Resurrected Christ Hannover

graving by the Master E.S. in a woodcut, with characteristic simplifications, is preserved in the Berlin Print Room.¹³ Here the Hand of Christ, shown before a cruciferous nimbus, closes convulsively around a gruesome whip, while yet forming the gesture of benediction with index and middle finger, reminiscent of the way in which the Man of Sorrows may raise His blood-stained hand in the attitude of blessing those who have participated in the sin of torturing Him.¹⁴ In this woodcut, then, the hand is unmistakably Christ's, and Christ's only. But it is evident that the *basic* form of the Blessing Hand as a crest on Christ's coat-of-arms, such as is incorporated in most other examples, was strongly influenced by the traditional motif of the Hand of God the Father — occasionally even to the extent of neglecting or minimizing the Wound.¹⁵

644, not only has the Wound in the Hand but also shows the lily-shaped cross in the nimbus which is found in our print. For later examples see *ibid.*, figs. 31 and 32.

¹³ Schreiber no. 2017; P. Kristeller, *Holzschnitte im königl. Kupferstichkabinett zu Berlin*, second series (*Graphische Gesellschaft*, vol. XXI), Berlin, 1915, no. 95, pl. XLVII.

¹⁴ See, e.g., E. Panofsky, "Imago Pietatis", *Festschrift für Max J. Friedländer zum 60. Geburtstage*, Leipzig, 1927, p. 304, note 96.

¹⁵ See R. Berliner, *Münchener Jahrbuch*, *loc. cit.*, figs. 15 and 33.

EARLY WOODCUT

Assuredly, the Oberlin woodcut is more indicative of divine majesty than of divine suffering; the inscription in front, with its emphasis on *dextera Dei patris omnipotentis*, though ostensibly contradicted by the presence of the Wound, is in a deeper sense more appropriate than the prayer to Christ added on the back. One may say that behind the hand, there still looms the face of the medieval *Pantocrator*. If, however, one looks for a great representation of Christ Himself which this modest print may evoke, one is likely to remember some monumental medieval rendering of the *Resurrected* (fig. 4),¹⁶ rather than the Man of Sorrows. Here, the blessing hand and the serene yet majestic face of Christ may well appear capable of that symbolic interchange or fusion¹⁷ which our designer, whether consciously or not, seems to have touched upon in addition to the ideas and affiliations discussed before in this note.

Simplicity in fifteenth-century art is deceptive; or shall we rather say that such simplicity is the more admirable and gratifying the more we realize the complexity of its background?

Wolfgang Stechow

¹⁶ From the church at Wienhausen, near Hannover, now in the Niedersächsische Landesgalerie, Hannover, ca. 1300. Oakwood, original colors. On combinations of the *Resurrection* and the *Arms-of-Christ* themes see R. Berliner, *ibid.*, figs. 31, 34, 39.

¹⁷ The Face of Christ on a woodcut *roundel* is likewise a rarity but does occur in a shape similar to ours (Schreiber no. 757, reproduced in P.-A. Lemoisne, *Les Xylographies du XIV et XV. siècle au Cabinet des Estampes de la Bibliothèque Nationale*, Brussels-Paris, I, 1927, no. XXXII; Franche-Comté, ca. 1440).

*Lipit-Ishtar of Isin*¹

At an unknown date near the beginning of the fourth millennium B.C., the first human inhabitants came into the Mesopotamian lowlands between the mouths of the Tigris and Euphrates rivers. These original inhabitants built irrigation canals and engaged in agriculture, practised a number of crafts and began to establish cities and temples in their land. Some of these people may have been the ancestors of the Semitic-speaking Akkadians, while others appear to have spoken an unknown language which died out even before the dawn of history, to be preserved only in the names of cities and in technological terms. For at some time after 3500 B.C., the land was taken over, at least politically and linguistically, by a people whom we know as the Sumerians. It was probably these Sumerians who invented the first system of writing about a century or so before 3000 B.C. It was they who, in the course of the first few centuries of the third millennium B.C., welded together the communities of southern Mesopotamia or Sumer into a group of city-states which made war upon each other, contracted alliances, and endeavoured, each in its turn, to gain mastery over the others. This usually involved, not only the submission of the defeated city-states, but the control of the two cities of Nippur (where the great shrine of the chief god Enlil was situated) and Kish (to which city, according to tradition, "kingship first descended from Heaven after the Flood").

¹ Since the early history of Mesopotamia is but little known to the average layman, and not readily available to him, it was deemed advisable to give here a brief sketch of that history, from its earliest beginning down to the time of Lipit-Ishtar. It should be noted that all dates in Mesopotamian history earlier than 1177 B.C. are not absolutely certain because of gaps in the chronological lists, and that there are currently in use among scholars a number of differing interpretations of the available data bearing on the earlier chronology. The "absolute" dates used in this article are based upon the interpretations of the data by Sidney Smith and particularly by Hildegard Lewy ("On Some Problems of Kassite and Assyrian Chronology" in *Annuaire de l'Institut de philologie et d'histoire orientales et slaves*, Vol. XIII for 1953: "Mélanges Isidore Lévy" [Bruxelles, 1955], pp. 241-291), which represents the "middle" point-of-view and has, in the opinion of the writer, the smallest margin of error.

For some recent studies bearing on the events of the time of Lipit-Ishtar and the period of the dynasties of Isin and Larsam, see F. R. Kraus, *Journal of Cuneiform Studies*, Vol. III [1951], pp. 4-42, and *idem*, *Orientalistische Literaturzeitung*, Vol. 50 [Berlin, 1955], pp. 521-523; Lubor Matouš, *Archiv Orientalní*, Vol. XX [Praha, 1952], pp. 288-313; and Edmond Sollberger, *Archiv für Orientalforschung*, Vol. XVII [Graz, Austria, 1955], pp. 25 and 29. The present article, however, contains a number of historical conclusions, based upon philological and chronological data, especially in regard to the relative dates of events and the interplay of foreign affairs during Lipit-Ishtar's reign, detailed evidence for which will be presented in a future publication elsewhere.

For some seven hundred years the suzerainty passed from one Sumerian city-state to the other. Finally, in about 2330 B.C., the ruler of a minor city-state located to the north of Sumer, Sargon of Agade — himself not a Sumerian but a Semitic-speaking Akkadian — conquered all the city-states of Sumer. He then extended his conquests until he had established a great empire reaching from the Persian Gulf and Elam in southern Iran to the Mediterranean Sea in northern Syria, and taking in even parts of southwestern Anatolia. This, the oldest empire actually known to us from contemporary sources, was, however, destined to be short-lived. Less than a century after Sargon's conquest of Sumer, the barbaric Gutians came down from the eastern mountains and put an end to all centralized rule.

Despite the Gutian interregnum, which lasted for over a century, several of the old city-states managed to maintain a shadowy political existence. Finally, under the leadership of Utuhegal, the king of Uruk, the Sumerians were able to expel the barbarian intruders from the land. A few years later (ca. 2116 B.C.) one of Utuhegal's governors, Ur-Nammu by name, established a new empire — this time a Sumerian one — with its capital at Ur.

Under Ur-Nammu's successors, the rulers of the Third Dynasty of Ur, the artistic and literary achievement of the Sumerians reached its highest peak. The Neo-Sumerian Renaissance, as it is known today, had already commenced before the end of the Gutian period in at least one of the city-states, Lagash, which had somehow managed to prosper economically in spite of the presence of the barbarians in the land. This final efflorescence of Sumerian arts and letters was of such vitality that it continued for well over two centuries after the final collapse of the Ur Empire.

In about 2008 B.C., the Elamites from southwestern Iran dealt the death-blow to the empire of Ur by occupying the capital city after destroying its fortifications and public buildings. Some fifteen years before this humiliating end, however, most of the provincial governors, the leading one of whom was Ishbi-Erra of Isin, had already declared their independence from the rule of Ur. And so, the next 250 years were to see, in place of the centralized empire, a number of small territorial states under independent rulers: Larsam and Isin in the old Sumerian south; and Eshnunna, Assur and Mari in the northern reaches of the defunct empire. In Akkad, the central region lying immediately to the north of Sumer, there arose somewhat later a number of smaller states: Marad, Kish, Kazallu, Akshak, Sippar, Tutub and, at a still later date, Babylon. The stronger among these states vied with each other for dominance in

much the same way that the earlier city-states had attempted to gain control over one another. For more than two-thirds of a century the strongest of all these states was Isin, which controlled both Nippur — still the major religious and intellectual center of all Mesopotamia — and Ur, the old imperial capital. During these years, Isin seems to have been recognized as the dominant power by most of the other states, including even her immediate neighbour, Larsam, which later became her chief rival. The only known attempt to break the power of Isin throughout this period was a bid on the part of Ilu-shumma of Assur (*ca.* 1960 B.C.) to gain mastery of the south. Although he succeeded in destroying the city of Nippur, Ilu-shumma was apparently turned back, and, for at least a century after this, Assyria was to show no further interest in expanding toward the south.

The threat from Assur having been removed, the fourth king of Isin, Ishme-Dagan (1958-1939 B.C.), was able to turn his full attention to restoring Nippur to its former state of glory. In the city of Ur, which still bore some marks of its destruction fifty years earlier by the Elamites, Ishme-Dagan was to appoint his energetic daughter, the princess Enan-natumma, to the post of high-priestess of the moon-god Nanna, in accordance with the ancient prerogative of the kings who held control of that city.

Upon the death of Ishme-Dagan in 1939 B.C., he was succeeded on the throne of Isin by his son Lipit-Ishtar. At the time of his accession, the latter was in complete mastery of all the major cities and shrines of Sumer — Nippur, Isin, Uruk, Ur and Eridu — and was apparently recognized as suzerain by the rulers of all the neighbouring states both to the north and to the south, so that his claim to the title "King of Sumer and Akkad" was not an empty one (fig. 1). Before the end of his eleven-year reign, however, Lipit-Ishtar's kingdom was reduced to the territory immediately surrounding the two cities of Isin and Nippur.

Soon after coming to the throne, perhaps in his first or second year, Lipit-Ishtar promulgated a law-code, probably to supercede the earlier law-code of Ur-Nammu, the founder of the Third Dynasty of Ur. The issuing of the new law-code was perhaps considered by Lipit-Ishtar to be the most important event of his reign, for he refers to it in his royal hymns and dates all his extant building-inscriptions as "after I had established justice in the land of Sumer and Akkad." This very code of Lipit-Ishtar, composed in the Sumerian language, seems to have later served as a model for the well-known law-code of Hammurapi of Babylon (1796-1754 B.C.), which was written in the Akkadian language.

BULLETIN

In the third year of Lipit-Ishtar's reign (1936 B.C.), there succeeded to the throne of Larsam, Isin's neighbour to the southeast, a dynamic ruler named Gungunum. The latter began immediately to build up the political prestige of Larsam with a series of military successes in the region of Elam to the north and east. Gungunum, in contrast to his predecessors, who had made use of the "year-names"² issued by the rulers of Isin, demonstrated his complete independence from Isin by issuing special "year-names" for use in the kingdom of Larsam and the other territories under his rule.

One of the greatest blows to Isin's prestige and power was the transfer of the old imperial capital, Ur, only a few years later to the control of this same Gungunum. Ever since Lipit-Ishtar's ancestor, Ishbi-Erra of Isin, had liberated Ur from the occupying force left there by the Elamite conquerors, that great city had been constantly pointed to with pride by all the kings of Isin as their second most important possession after the city of Nippur. Moreover, several of the sanctuaries at Ur were, at the time of its loss, under the spiritual jurisdiction of members of Lipit-Ishtar's own family. His sister Enannatumma was still high-priestess of the moon-god Nanna, the tutelary divinity of the city. In addition, in approximately the fifth year of his reign, Lipit-Ishtar, in accord with the sacred omens, had chosen his own daughter, the princess En-ninsun-zi, to be high-priestess of one of the other deities worshipped at Ur, a god by the name of Nin-asila. As a residence for her, Lipit-Ishtar had actually begun to build a *giparum* (perhaps a cloistered chapel) in Ur. The princess En-ninsun-zi was, however, not destined to be installed in that residence until ten years had elapsed from the time of her original appointment, and then only through the good graces of Gungunum, king of Larsam. For it was at some time during the course of Lipit-Ishtar's seventh year that Ur suddenly passed from the latter's hands into those of Gungunum.

² It was the custom of the Sumerians and the Babylonians (at least until the early 16th century B.C.) to give each year of each king's reign a "name" referring to the most important event of the preceding year or of the early part of the year in question. Most frequently the events selected for use in these "year-names" were the building of temples or fortifications, or military victories, but never defeats; e.g., "The year in which the temple of the goddess Inanna in Larsam was built by Gungunum the king," or "The year in which the army of Kish was defeated in battle by Sumu-il the king (of Larsam)." These "year-names" were primarily used as "date-formulae" for recording the dates of business and administrative documents. As for the relative chronological position of any given date-formula, this can usually be ascertained from official lists of the "year-names" in consecutive order compiled by the scribes in the various cities. It is these date-formulae which provide the modern scholar with some of his most important historical data.

It has hitherto generally been assumed that Gungunum took the city of Ur by force. However this is hardly likely, for we soon after find Gungunum on the most amicable of terms with the members of Lipit-Ishtar's family at Ur. Gungunum demonstrated his respect for Lipit-Ishtar's appointment of the princess En-ninsun-zi to be high-priestess of the god Nin-asila by finally installing her in her post, four years after her father's death (1924 B.C.). He moreover retained her aunt, Enannatumma, as high-priestess of Nanna, which was now the highest-ranking sacerdotal post in his newly-enlarged kingdom. In fact, Enannatumma was to continue, over the course of several years, to receive considerable funds from Gungunum for the embellishment of the temples and shrines of Ur. She was even to dedicate a temple and a storehouse for the sun-god Utu (the son of Ur's tutelary deities, Nanna and Ningal, but also the chief divinity of Gungunum's capital-city Larsam) "for the sake of the life of Gungunum the mighty, the king of Ur." In the very same foundation-inscription dedicating the new temple of Utu, Enannatumma was still permitted by Gungunum, her political master, to call herself "the child of Ishme-Dagan, the King of Sumer and Akkad," although Gungunum himself now used that very title, at least in his capital city, Larsam.

This apparently "friendly occupation" of Ur by Gungunum seems to have actually been a means of forestalling the loss of the city to an enemy dangerous to both Isin and Larsam. The events leading up to the occupation of Ur are not entirely clear, but the evidence points to an Amorite invasion of the kingdom of Isin from both the north and the west in this very period. These Amorites had come out of the western desert and from Syria, and began at this time to take over politically the entire region of Akkad in the northern part of Lipit-Ishtar's kingdom. There they established at least six separate ruling dynasties in as many states. Another group of the invaders appears to have moved around the western edge of the country, pushed into the territory of Isin south of the capital itself, and occupied the ancient city of Uruk. This "pincers movement" directed at Lipit-Ishtar was in all probability led by Sin-kashid, the king of Amnanum (one of the Amorite territories in the north, in the vicinity of the city of Sippar), who took the title "king of Uruk" and founded a new independent dynasty at Uruk. Thus not only was the city of Ur left isolated from Lipit-Ishtar's capital, but Larsam too, only twelve miles due east of Uruk, was threatened. It was probably to prevent the invaders from taking Ur, thus being in a position to attack Larsam from both the west and the south, that Gungunum moved to take over the control of Ur.

BULLETIN

Thus did Lipit-Ishtar lose the greater part of his kingdom largely to the Amorites, who commemorated their victory in a date-formula used at Sippar: "The year in which the Amorites drove out Lipit-Ishtar." The latter, now retaining nothing but his capital-city and Nippur, held on to his throne for only four more years. At the end of this brief period, he seems to have died without leaving a male heir, or was perhaps even deposed by his subjects. For we know that his successor on the throne of Isin, Ur-Ninurta, though a Sumerian, was not a member of the royal family. And so Lipit-Ishtar's eleven-year reign, which had opened propitiously and gloriously, closed with political defeat for Isin and, in its wake, that city's repudiation of the proud old ruling house founded by Ishbi-Erra.

Among the contemporary sources which provide information on the history of Lipit-Ishtar's reign are four different short inscriptions written on small clay cones.³ Two of these four cone-inscriptions of Lipit-Ishtar, in the Sumerian language, were actually discovered at Ur, and refer, one to the construction of the residence for the high-priestess-elect En-nin-sun-zi, and the other, to the rebuilding of the city's fortifications, including perhaps the digging of the moat around the city-wall. The third of this ruler's cone-inscriptions, in the Akkadian language, was found in the ruins of Isin (modern Ishân Bahriyât), and deals with a dedication to the deities Enlil and Ninlil of two large basins(?) set up outside the gate of Lipit-Ishtar's palace.

The fourth of these cone-inscriptions of Lipit-Ishtar is now known to us from seven duplicates. Their provenance is, however, uncertain, since all of the seven examples came to light from clandestine excavations. It is nevertheless most likely that they too came from a site within or near the city of Isin itself. One of the seven cones⁴ of this group is now regis-

³ The purpose which inscribed clay cones served in the construction of the temples and palaces to which they usually refer is not altogether clear. Occasionally rows of such cones have been found inserted at regular intervals between the brickwork of the wall-fronts of buildings. Moreover, hundreds of duplicates — nearly 400 in one case — have been discovered of some of these inscribed cones. It has frequently been assumed that the protruding bases of the cones were meant to decorate the wall-facing in some way. On the other hand, there exists at least one inscribed cone (with numerous duplicates) which deals, not with the construction of a building, but with the restoration of an old boundary-line between two states, and this hardly points to a decorative function. Since these "boundary" cones may simply have been buried in the ground along the boundary line, their inscriptions, like those of the cones inserted in the walls of buildings, were hidden from human eyes. The actual purpose, therefore, of both types of inscribed cones may possibly have been simply to place on record for the information of the gods the activity of a given king at a particular site.

⁴ The other six duplicates of this cone are distributed as follows: one at Yale Uni-

LIPIT-ISHTAR

tered as No. 42.135 in the collections of the Allen Memorial Art Museum, which obtained it as a gift in 1942. The cone (fig. 2) measures 12 centimeters in length and the diameter of its base is 4.9 centimeters. The text is inscribed in two columns, one of eleven lines and the other of ten lines, around the circumference of the cone (fig. 3). In Sumerian, the inscription reads as follows:

Column i:

1. dingir^r Li-pí-it-Ištar
2. sipad-sun_x-na-
3. Nibru^{ki}
4. engar-zi-
5. Urim^{ki}-ma
6. muš-nu-túm-mu-
7. Eridu^{ki}-ga
8. en-me-te-
9. Unug^{ki}-ga
10. lugal-l-si-in^{ki}-na
11. lugal-Ke-en-ge-Ki-Uri

versity in New Haven (cf. now Ferris J. Stephens, *Journal of the American Oriental Society*, Vol. 70 [1950], pp. 179-181), one in the Library of Centenary College, Shreveport, Louisiana (cf. *ibid.*), one in the New York Public Library (cf. Schwartz, *Bulletin of the New York Public Library*, 1940, p. 807, no. 13), one in Paris in a private collection (cf. J.-R. Tournay, *Revue d'assyriologie*, Vol. XLVI [1952], p. 110), and two in the Böhl Collection of the Nederlandsch Instituut voor het Nabije Oosten in Leiden (cf. now J. P. Lettinga, *Jaarbericht Ex Oriente Lux*, No. 12 [1951-1952], p. 263). (The writer wishes to thank Dr. William Hallo, now of Hebrew Union College, Cincinnati, Ohio, for making available to him his bibliographical data on the duplicates of the Lipit-Ishtar cones.)



2. Lipit-Ishtar Clay Cone

Oberlin
(Photograph by Reuben Goldberg, University Museum, University of Pennsylvania).



3. The Inscription around the Circumference of the Oberlin Lipit-Ishtar Clay Cone.
(Strips cut from five photographs of the cone; photographs by Reuben Goldberg,
University Museum, University of Pennsylvania).

BULLETIN

Column ii:

1. šà-ge-túmu-a-
2. dingir Inanna-me-en
3. u₄ níg-si-sá
4. Ke-en-ge-Ki-Uri-a
5. i-ni-in-gar-ra-a
6. Nam-kà-ru-um-
7. ki-rib-ba-
8. dingir-re-e-ne-ka
9. É-níg-si-sá
10. mu-dù

Translated into English, the text reads:

"The deified Lipit-Ishtar, the humble shepherd of Nipur, the steadfast husbandman of Ur, who will not forsake Eridu, the lord befitting Uruk, the king of Isin, the king of Sumer and Akkad, the heart's desire of the goddess Inanna am I.

"When I had established justice (*i.e.*, now that I have promulgated a law-code) in (the land of) Sumer and Akkad, I built in the Namkarum, the surpassing(?) place of (all) the gods, a House of Justice."

The "House (or Temple) of Justice," the construction of which was commemorated in this inscription was a building whose purpose was perhaps to house the original monumental stele containing Lipit-Ishtar's law-code. The cones of this group, therefore, should probably be dated to the earliest part of Lipit-Ishtar's reign, soon after the promulgation of

LIPIT-ISHTAR

the law-code (ca. 1936 B.C.). The meaning of the term "Namkarum," in which the "House of Justice" is said to have been built, is still uncertain. It may possibly have been the name of the commercial section of the city of Isin.⁸ Thus, although this cone contains no exciting new information relating to the troubled political history of Lipit-Ishtar's reign, it does seem to have an association with the most important "cultural" achievement of that reign, the promulgation of the law-code of Lipit-Ishtar.

Edmund I. Gordon,
Harrison Research Fellow,
Research Associate, University Museum,
University of Pennsylvania

⁸ The writer is indebted to Prof. Julius Lewy of Hebrew Union College, Cincinnati, Ohio, for a suggestion as to the etymology of the term "Namkarum" which led to this surmise.



1. Picasso, *Française sur fond gris*,
Lithograph



2. Bonnard, *Poster for The Revue Blanche*. Lithograph in four colors



3. Léger, *Hands*. Ink on paper



4. Kline, *Painting 1953*. Ink on paper

Lending Library of Pictures

In the belief that living with art is one of the essential means of developing critical judgment, the Lending Library of Pictures was established in 1940, thereby enabling students to rent pictures for their rooms. The venture was first made possible and funds appropriated for initial purchases largely through the encouragement of former President Ernest H. Wilkins. Writing in 1932 of the need for the College to use all of its resources to further instruction and experience in the arts, he expressed his belief that "The greatest care of all should be taken in the case of the furnishing of the residence halls. Help and advice should be available to students with reference to the furnishing of their individual rooms. The Department of Fine Arts might well maintain a loan collection of framed prints and photographs from which a student might borrow one or more for a time for the decoration of his room, just as he borrows books from the library."

The first acquisitions for the collection were reproductions; but since the first two or three years, the rental income (50 cents a term) has been used largely for the purchase of originals on the grounds that they have more staying power, give and demand more of the observer than reproductions can do. At the same time, the best reproductions of great masterpieces are kept in the collection in order to offer examples from other periods besides the modern, which is understandably the most readily available at the price which the collection can afford. Thus the majority of the originals are modern graphic works by such masters as Picasso, Miró, Matisse, Bonnard, Toulouse-Lautrec, Rouault, and younger artists; but there are also some contemporary drawings and water-colors, medieval manuscripts, Indian miniature paintings, post-Renaissance drawings by lesser known artists, and Japanese prints. Recent additions, acquired in Europe this summer, are color prints by Masson, Soulages, Bryen, Estève, Singier, and Michael Rothenstein.

The primary concern in selecting items has been quality rather than probable appeal. Bargains as bargains have been strictly avoided. This policy has been justified by the lively interest on the part of the students, many of whom wait in line for hours before circulation and either skip their lunch or eat a sandwich on the steps of the art museum under the inscription "The cause of art is the cause of the people." Circulation records indicate that students from all the divisions of the College, the

BULLETIN

Conservatory of Music, and the School of Theology are just as eager as the art majors to have good art on their walls. Most of the slightly over 200 pictures circulate the first afternoon; those remaining after the first day are then made available to faculty and townspeople.

While it is almost impossible to formulate any conclusions about relative popularity of individual items, it appears that originals are more sought after than reproductions and color is preferred to black and white. To say that the modern is more popular than other periods is perhaps only to repeat that originals are more desirable than reproductions. Beginning this term a record is being made of first choices indicated by students as they stand in line on circulation day; a report of these statistics may be published in a future issue of *The Bulletin*. Thus in a few years it may be possible to estimate taste trends, but the educational and human value of the Lending Library will remain immeasurable.

Ellen Johnson

Announcements

Staff and Faculty Notes

Paul Arnold exhibited two colored etchings, *Façade* and *Bouquet*, in the 29th Fall Regional Exhibition at the Canton Art Institute. *Bouquet* won an honorable mention award. Mr. Arnold had a one-man show of thirty-four prints at the Ohio State University Union from October 14 to November 6. On November 20 Mr. Arnold lectured on "Contemporary Prints — What's Happening?" at the Cleveland Museum of Art under the auspices of the Print Club of Cleveland.

Mrs. Laurine Mack Bongiorno, Editor of the *Allen Memorial Art Museum Bulletin*, has been appointed Lecturer in the Fine Arts Department and is teaching two sections of Introduction to the Visual Arts.

Edward Capps, Jr. returned to Oberlin in late August after a three-month study trip to France and Italy. His particular objectives were early Italian Mannerist paintings in Italy and Romanesque churches in both countries, with special reference to sculpture.

Chloe Hamilton spent six weeks during the summer in Italy, Austria and Switzerland, returning to Oberlin in early September. She attended, among other exhibitions, the Cézanne retrospective in Zürich, to which the Allen Art Museum had lent its painting, *Viaduct at L'Estaque*.

Betty Ink was married to Mr. O. H. Berman of St. Petersburg Beach, Florida on October 20 in Washington, D.C. Mrs. Berman will leave her post of Assistant to the Director of the Allen Art Museum on December 1 to make her home in Florida.

Ellen Johnson attended the seminar on Cézanne held at Aix-en-Provence in July in conjunction with the exhibition commemorating the fiftieth anniversary of his death. She also attended major exhibitions of modern art in Paris, Berne, Venice, Munich and elsewhere.

Mrs. Jeanne Lopez was appointed art librarian in September and comes to Oberlin from Princeton where she was Assistant Librarian at the public library of that city. She has previously held posts at the Warren (Pennsylvania) Public Library and the libraries of the universities of Rochester and Cornell.

BULLETIN

Loretta Renz has been appointed Secretary to the Chairman of the Art Department and Director of the Museum beginning December 1. This summer Miss Renz attended the University of Vienna at its summer campus at Strobl-am-Wolfgangsee on a fellowship awarded by the Institute of International Education in conjunction with the Austro-American Society.

Patricia Rose is the new Assistant to the Curator, replacing *Eleanor Zerby* who is now studying for her master's degree at the Institute of Fine Arts, New York University. Miss Rose studied at Florida State University, Tallahassee, where she received an M.A. degree in Comparative Literature in 1955.

Margaret Schaufler spent July at the Boston Museum of Fine Arts doing research in Japanese art. She exhibited three watercolors at the Ogunquit (Maine) Art Center during the summer, one oil painting at the Ohio State Fair in August, and one watercolor in the current traveling exhibition of the Ohio Watercolor Society.

Pieter Singelenberg is Visiting Assistant Professor in the Department of Fine Arts for the year 1956-1957. Mr. Singelenberg is Curator at the Institute of Art History, University of Utrecht, The Netherlands.

Wolfgang Stechow is serving as head of the Department of Fine Arts and Director of the Museum while *Charles Parkhurst* is in Holland on a Fulbright fellowship during the academic year of 1956-1957.

Clarence Ward is teaching a course in American Architecture during the fall semester. He has recently returned from a journey around the world during which two months were spent in Italy and two in India.

Forbes Whiteside has returned to Oberlin from a year in Europe, ten months of which were spent in Spain carrying out a personal painting program.

Lectures

Mrs. Webster Plass, noted collector of African art, spoke on "Recent Exhibitions of African Art in America" in the Allen Art Building auditorium on October 13. The lecture was sponsored by the Department of Fine Arts and the Department of Sociology and Anthropology.

This was a return visit to Oberlin for Mrs. Plass, who participated in informal discussions and gallery tours last February during the museum exhibition and Baldwin Seminar on African art.

Oberlin Friends of Art

At the first fall program of the Friends of Art on November 18 Professor Clarence Ward gave a gallery talk on his experiences as collector and traveller in India during the winter of 1955-1956. During the month of November the museum exhibited Indian textiles and costumes from Professor and Mrs. Ward's collection.

Fall and Winter Exhibitions

- To October 8
Recent Acquisitions
- October 8-29
29th Annual Ohio Printmakers
- November 4-21
Textiles from India
Lent by Professor and Mrs. Clarence Ward
- December 4-18
Purchase Show
- January 8-28
Early Maps from the Collection of Frederick B. Artz
- February 5 - March 5
Paintings and Graphics by Jusepe de Ribera

Attendance

Attendance from September 1955 to September 1956 was 24,440.

Oberlin Archaeological Society

Three lectures are scheduled for the Oberlin Archaeological Society's 1956-1957 series. On November 12 Professor Henry Robinson of the University of Oklahoma spoke on "Ancient Athens in the Light of Recent Excavations." The second lecture will be presented on February 20 by Professor Saul Weinberg of the University of Missouri on "Color in Greek Architecture and Sculpture." On March 21 Professor John Coulter of the University of Cincinnati will speak on "The Archaeology of the South Sea Islands." The public is invited to attend.

Charles T. Murphy, Professor of Classics at Oberlin College, is President-Secretary of the Society for 1956-1957.

BULLETIN

Baldwin Seminar

Professor James Watrous of the University of Wisconsin will conduct the Baldwin Seminar of the 1956-1957 series on *Historical Techniques of Drawing and Painting* April 22 to May 4. The two public lectures in the series will be devoted to mosaics.

Martin Lecture Series

The 1956-1957 Charles Beebe Martin Lecture Series was presented by Kurt Weitzmann of the Institute for Advanced Study and Professor of Art and Archaeology at Princeton University on the topic of "Ancient Book Illumination" November 26, 27, 29, and 30 in the Allen Art Building auditorium.

Loans to Museums and Institutions

J. B. S. Chardin, *Still Life*,
William Hogarth, *Portrait of Theodore Jacobsen*, and
Benjamin West, *General Kosciusko*

To the William R. Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, Missouri

Exhibition: "The Century of Mozart," January 15 - March 4, 1956. Cat. nos. 11, 54, 106.

Jean-Honoré Fragonard, *Vue de Parc*

To Virginia Museum of Fine Arts, Richmond

Exhibition: "Les Fêtes Galantes," January 20 - March 5, 1956, and
To the Museum of Art, University of Michigan, Ann Arbor

Exhibition: "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956.

LOANS

Peter Paul Rubens, *Sketch for "The Mystic Marriage of Saint Catherine"*

To the Fogg Art Museum, Cambridge, Massachusetts (January 14-February 29, 1956) and the Pierpont Morgan Library, New York, (March 20-April 28, 1956)

Exhibition: "Drawings and Oil Sketches by P. P. Rubens from American Collections," Cat. no. 3, pl. 1.

To the Rubenshuis, Antwerp

Exhibition: "Tekeningen van P. P. Rubens," June 16-September 2, 1956. Cat. no. 33.

Peter Paul Rubens, *Head of an Old Man*

To the Rubenshuis, Antwerp

Exhibition: "Tekeningen van P. P. Rubens," June 16-September 2, 1956. Cat. no. 14.

J. Bradley, *Portrait of Mrs. Stevens*

To the Akron Art Institute, Akron

Exhibition: "American Portraiture before the Civil War," February 23-March 16, 1956.

Twenty-nine Drawings and Watercolors

To the Museum of Art, University of Michigan, Ann Arbor

Exhibition: "Drawings and Watercolors from the Oberlin Collection," March 11-April 1, 1956.

Paul Cézanne, *Le Viaduct à l'Estaque*

To the Gemeente Museum, the Hague

Exhibition: "Paul Cézanne 1839-1906," June-July, 1956. Cat. no. 25, repro.

To the Pavillon de Vendôme, Aix-en-Provence

Exhibition: "Exposition pour commémorer le cinquantenaire de la mort de Cézanne," July 21-August 15, 1956. Cat. no. 25, repro.

BULLETIN

To the Kunsthhaus, Zürich (August 22 - October 7, 1956) and the Haus der Kunst, Munich (October 12 - November 18)

Exhibition: "Paul Cézanne 1839-1906." Cat. no. 25, repro. (Zürich); Cat. no. 31, repro. (Munich).

William Harnett, *Still Life with Meerschaum Pipe*

To the Milwaukee Art Institute (September 1956) and the Cincinnati Art Museum (October 1956)

Exhibition: "Still Life Painting since 1470." Cat. no. 29, repro.

Hendrik Terbrugghen, *Saint Sebastian*,

Benjamin West, *General Kosciusko*,

Pablo Picasso, *Le Verre d'Absinthe*,

Paul Klee, *Flower Gardens in Taora*,

David Vinckboons, *St. Philip Baptising the Ethiopian Eunuch*,

Oskar Kokoschka, *Self Portrait*,

Tiziano Aspetti (attributed to), *Bellona*, and

William Hogarth, *Portrait of Theodore Jacobsen*

Exhibition: "Masterworks from American University Museums,"
Circulated by American Federation of Arts in Europe, 1956-1957.

Paul Klee, *Die Paukenorgel*

To the Berner Kunstmuseum, Berne

Exhibition: "Paul Klee-Ausstellung in Verbindung mit der Paul Klee-Stiftung," August 11 - November 4, 1956. Cat. no. 602.

Spanish, 16th century, *Fountain of Life*

To the Brooklyn Museum

Exhibition: "Religious Painting 15th - 19th Century," October 2 - November 13, 1956. Cat. no. 27, repro.

Emanuel de Witte, *Interior of a Church*

To the Akron Art Institute, Akron

Exhibition: "Dutch 17th Century Paintings and Drawings," October 10 - November 11, 1956.

Catalogue Of Recent Additions

PAINTINGS

- Oguri Sōtan (attributed), Japanese,
1413-1481. *Landscape*. Seal of
Sōtan lower left.
Chinese ink on paper, hanging scroll,
32³/₁₆ x 13¹/₁₆ in.
Mrs. F. F. Prentiss Fund (56.41)

PRINTS

- Henri de Toulouse-Lautrec, French,
1864-1901. *Aux Ambassadeurs*.
1894. Delteil 68.
Lithograph in five colors, 12⁷/₁₆ x
9¹/₁₆ in. (316 x 247 mm.)
Gift of Mrs. Malcolm McBride
(56.40)

- Irving Marcus, American, 1929- .
Catacomb. 1955.
Etching and aquatint, 21¹/₂ x 23¹/₁₆
in. (520 x 608 mm.)
Mrs. F. F. Prentiss Fund (56.46)

- Paul B. Arnold, American, 1915- .
Frog. 1953.
Intaglio and stencil color, 12 x 17⁷/₁₆
in. (304 x 455 mm.)
Mrs. F. F. Prentiss Fund (56.51)

- Paul B. Arnold, American, 1915- .
Pheasant. 1955.
Color intaglio and stencil color, 12 x
17⁷/₁₆ in. (304 x 452 mm.)
Mrs. F. F. Prentiss Fund (56.52)

- Paul B. Arnold, American, 1915- .
Reveille. 1953.
Etching and dry point, 12 x 18³/₁₆ in.
(304 x 480 mm.)
Mrs. F. F. Prentiss Fund (56.53)
- Paul B. Arnold, American, 1915- .
Mal de Mer. 1955.
Color woodcut, 9¹/₂ x 14 in. (240 x
355 mm.)
Mrs. F. F. Prentiss Fund (56.54)

- Théodore Géricault, French, 1791-
1824. *Chevaux d'Auvergne*. 1822,
No. 3 from Gihaut's "Etudes
de chevaux lithographiés" series.
Fourth state. Delteil 48.
Lithograph, 8⁷/₁₆ x 9⁷/₁₆ in. (225 x 250
mm.)
Charles F. Olney Fund (56.55)

POTTERY

- American, Rookwood, late 19th cen-
tury. *Pitcher*. Painted decoration
of trees, birds, clouds.
Glazed terra-cotta, H. 11³/₁₆ in. Diam.
(body) 6³/₁₆ in.
Gift of Miss Florence M. Fitch
(56.29)

- Mycenaean, ca. 1600 B.C. *Skyphos*
(cup). Earth-colored banded dec-
oration.
Unglazed terra-cotta, H. 1⁷/₁₆ in.
Diam. (bowl) 2⁷/₁₆ in.; (with han-
dles) 3⁷/₁₆ in.
Gift of Miss Florence M. Fitch
(56.28)

BULLETIN

Iranian, Gurgan, northern Iran, 9th-10th century A.D. *Bowls* (two). Stylized Cufic decoration.

Glazed terra-cotta, H. 2½ in., Diam. 7¾ in.; H. 3½ in., Diam. 8 in.

R. T. Miller, Jr. Fund
(56.42, 56.43)

GLASS

Venetian, ca. 1900. *Vase*. Serpent entwines globular body and narrow neck.

Glass, H. 5 in., Diam. of body, 2²⁹/₃₂ in.

Gift of Miss Florence M. Fitch
(56.30)

SILVER

Scottish, Edinburgh, Late Georgian, 1789-1790. *Wine strainer*.

Silver, L. 5½ in., Diam. 3¾ in.

Gift of Mr. and Mrs. John Stewart Service
(56.44)

FURNITURE

Flemish, dated 1642. *Cupboard*. Carved relief and intarsia decoration.

Wood, H. 6 ft. 6¾ in., W. 5 ft. 1½ in., D. 2 ft. 4 in.

Gift of Robert E. Eisner (56.58)

Recent donations to the Helen Ward Memorial Collection include textiles and costumes from Mrs. G. M. Johnson, Miss Florence M. Fitch, Schauffler College, and Mrs. Philip L. Kelser.

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A copy of each issue of the *Bulletin*

A copy of each color reproduction published of objects belonging to the Museum

Invitations to all private receptions and previews at the Museum

Announcements of all special exhibitions, Baldwin public lectures and other major events sponsored by the Museum

A discount on annual subscription to *Art News*

A standing invitation to hear lectures given in courses by members of this department when there is adequate space, and at the discretion of the instructor

Categories of membership:

In Memoriam Memberships may be established by a contribution of \$100 or more

Life Members contribute \$100 - \$1,000 at one time to the Friends of Art Endowment Fund

Sustaining Members contribute \$10 - \$100 annually

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The adequate maintenance of the Museum and the development of its collections are dependent upon the assistance of its friends. We invite anyone interested in the Allen Memorial Art Museum of Oberlin College to contribute to its growth by becoming a Friend of Art under one of the foregoing groups.



MUSEUM CALENDAR, FALL - WINTER, 1956 - 1957

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
NOVEMBER	Paintings, 14th to 18th Centuries (Permanent Collection)	Textiles from India (Loan Exhibition)	Paintings, 19th and 20th Centuries (Permanent Collection)	Swift Collection of American Pattern Glass Goblets (Permanent Collection)	Sculpture (Permanent Collection)	Costumes from 1900 to 1910	17th - 18th Century Drawings (Gallery IV) (Permanent Collection)
DECEMBER	"	Purchase Show (Loan Exhibition)	"	Swift Collection 15th - 16th Century Prints and Drawings	"	Ecclesiastical Vestments	"
JANUARY	"	Early Maps from the Collection of Prof. Frederick B. Artz (Loan Exhibition)	"	Swift Collection Members' Choice III: Friends of Art Acquisition Show	"	"	19th - 20th Century Drawings (Gallery IV) (Permanent Collection)
FEBRUARY	"	Paintings and Graphics by Jusepe Ribera (Loan Exhibition)	"	Swift Collection 17th Century Prints and Drawings	"	"	"



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Sunday 2:00 - 6:00 P. M.

Summer:

Monday through Friday
10:00 to 12:00 A. M.;
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